



# ROYAL ACADEMY OF MUSIC

## NEWS

### ALUMNI & ACADEMY

January 1992

A huge vote of thanks from the Development Office to all those who have purchased, by cheque or by covenant, a new seat in the renovated Duke's Hall. This subscription scheme closed on 31st December - with every seat sold! Congratulations to those who rose to the challenge. A full list of names will appear in the May issue of the RAM Magazine, and details of what we can only term 'the Seat Concert' in the autumn, or early 1993, will be forthcoming.

### Music Box

We are very grateful to the hundreds of music club organisers, festival directors and local authority arts organisers for all their kind help and suggestions in setting up this project. The Academy now has an annotated list of all these organisations, with up-to-date addresses, for use by former students. Work will progress on building up contacts with agents, orchestras etc, and further help will be given on simple but effective brochure design and CVs. We should be properly on-line by the end of January, though most of the database is usable now. Please telephone Janet Snowman if you would like further details on how you can make use of the service.

### Gifts

Thank you also to former student Audrey Bayly (1935-40) for the kind gift of her lovely harp - a family treasure - which she has donated to the Academy along with some old and interesting harp manuals which are not only musically interesting, but beautiful to handle.

### Special birthdays

The Academy wishes a happy 90th birthday to former professor of percussion James Blades, happy 80th to former professor of bassoon Gwydion Brooke (February), and happy 75th to pianist Moura Lympany.

Photo: Rita Castle



*Richard Shaw, Head of Keyboard Skills, in action in the new Yamaha Digital Piano Laboratory. The nine Clavinovas at the heart of this fully integrated teaching system are being used for the development of keyboard and harmony skills, and also for composition*

Please keep the news coming in - send anything of interest to Janet Snowman in the Academy's Development Office. We would particularly like to hear from orchestral players, teachers and former students living abroad - if anyone would like to go to around 500 words with 'A Day in the Life of ...', we would be happy to receive and publish same.

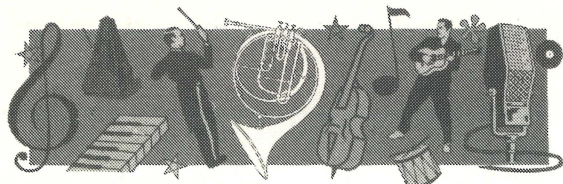


## In and about

### Commercial Music Masterclasses

The Academy's progress in the field of Commercial Music has taken a major leap forward with the introduction of the Woolf Seddon Masterclasses. Woolf Seddon, solicitors, have strong connections with entertainment and modern music and these Masterclasses will draw on the expertise of performing artists and people in the record industry and music business. Two Masterclasses took place last autumn: Paul Woolf and Peter Nowlan spoke on commercial music and business management, and Dave Mindel on writing jingles for the advertising medium.

#### *the woolf seddon masterclasses*



at the Royal Academy of Music

### Royal Overseas League Music Competition 1992

This Competition, probably the longest established major competition for young professional musicians in the UK, celebrates its 40th anniversary in 1992. Former ex-RAM winners (in different sections) have included Rohan de Saram (in 1955), John Georgiadis (1960), Ross Pople (1963) Jean Rigby (1981), Jonathan Plowright (for piano, 1983), soprano Susan Bullock (1983) and, more recently, Rachel Bolt (joint 1st prize, viola, 1987) Geoffrey Alvarez (for composition, 1990), Sarah Down (for singing in 1991) and the Kreutzer Quartet (chamber music, 1991).

### Viola Festival 1992

John White has announced the next exciting Viola Festival, this time as an 80th birthday tribute to Harry Danks and in aid of the Lionel Tertis International Viola Competition. The Festival will be given by students of John's, and the venue will be the St John's Arts and Recreation Centre in Old Harlow, Essex, from 21-23 February 1992. All inquiries to John White at 36, Seeleys, Old Harlow, Essex, CM17 0AD. Tel 0279 422567.

### The Actor in Opera

The second course for young opera singers held in the idyllic surroundings of composer William Walton's estate, *La Mortella*, on the island of Ischia, will be held from 30 August-20 September 1992. Places are open for three British and three Italian singers, age limit 30 years. While classes and rehearsals will be in private, the three weeks will focus on the final performances of *Il matrimonio segreto* by Domenico Cimarosa (performed at the RAM in 1990). The course will be given in English and the opera in Italian, and will be led by Colin Graham and Martin Isepp. Auditions will be held in February/March

1992 in London and Florence. Further information from Stephannie Williams, Stephannie Williams Artists, Stratford-upon-Avon (telephone 0789 266272). Applications close on 15th January 1992.

### Orchestrations

Group bookings for concert parties have been going very well - a big thank you to Emma Chesters and the London Symphony Orchestra for all the wonderful seats students have had at greatly reduced prices over the past term through this scheme, in particular for the opportunity to listen to and watch Rostropovich from a distance of a few feet. Thank you also to Celia Mike and the Philharmonia for the 40 or so reduced-price seats for the Wallace Collection concert at the Queen Elizabeth Hall in October. We naturally hope that these activities will expand.

### Down by the Riverside

November at the South Bank at a glance demonstrated a remarkable cross-section of Academy-trained artists, and included the **Allegri String Quartet** concerts (mentioned on p 6); pianist **Philip Fowke** (1973) performed the Grieg Piano Concerto with the Royal Philharmonic Orchestra under Vladimir Ashkenazy; *Masters of the King's Music* was the title of a concert which brought together soprano **Lesley Garrett** (1979), tenor **Philip Langridge** (1963) and the London Philharmonic in a concert conducted by Sir David Willcocks (including *Tintagel*, by **Arnold Bax**); **Philip Langridge** joined other soloists and the BBC Symphony Orchestra in a performance of Britten's *Spring Symphony*; **Joanna MacGregor** (1983) performed in the International Piano Series in the Queen Elizabeth Hall; **Peter Katin** (1949) performed Brahms's Piano Concerto No 2 with the London Soloists' Chamber Orchestra conducted by David Josefowitz; **Nicola Bibby** (1982) and her sister Alexandra (piano duo) gave a concert in the Purcell Room; **Philip Simms** (1960) conducted the London Concert Orchestra with guitarist Carlos Bonell as soloist in a programme of Family Classics; **John Constable** (harpsichordist, 1960) performed with the Academy of St Martin in the Fields; **Mark Wigglesworth** (1989) conducted the Opera Factory in performances of *Don Giovanni*; the **Vanbrugh Quartet** (1982) gave two programmes in the Purcell Room which included two Dvorak quartets; baritone **David Wilson-Johnson** (1976) sang with the New London Orchestra as part of the Festival of Switzerland in Britain 1991; the London Chamber Orchestra was conducted by **Christopher Warren-Green** (1975); **Mark Wigglesworth** conducted Mahler's Symphony No 10 with the BBC Symphony Orchestra, and flautist **Jennifer Stinton** (1985) was soloist with the London Soloists' Chamber Orchestra conducted by David Josefowitz. **Mark Wildman** (1978), the Academy's head of vocal studies, was one of the soloists in a concert of Schubert and Mendelssohn choral works with the London Pro Arte Orchestra.

### E N Offerings

English National Opera performances over the past couple

of months have included the following former students: **Richard Angas** (1965) who sang the Magistrate in *Werther*, **Philip Langridge** (1963), who sang Captain Vere and **David Wilson-Johnson** (1976), who sang Mr Redburn in *Billy Budd*; **Lesley Garrett** (1979) sang Musetta and **Christopher Booth-Jones** (1972) the role of Shaunard in *La Boheme*; **Richard Suart** (1977) sang Ko-ko, **Bonaventura Bottone** (1972) was Nanki-Poo, **Ian Caddy** (1970, Pooh-Bah, and **Richard Angas**, the Mikado, in the zippy production of the same name.

### City slickers

How's this for December at the Barbican? **Ian Watson** (1975) conducted the City of London Sinfonia in a programme of music by Handel, Mozart and Vivaldi; **Richard Rodney Bennett's** (1956) *The Four Seasons* was performed by the Royal Northern College of Music Wind Orchestra; **Richard Hickox** (1967) conducted the City of London Sinfonia with **Richard Watkins** (horn, 1982); **Adrian Leaper** (1973) conducted the Royal Philharmonic Orchestra with **Jeffrey Bryant** (horn, 1966) as soloist; **John Lanchbery's** (1948) *Tales from Beatrix Potter* was performed by the Royal Philharmonic Orchestra under Barry Wordsworth; **John Georgiadis** (1960) conducted the City of London Sinfonia in a programme of *James Galway's Christmas Collection*; **Steuart Bedford** (1961) conducted the English Chamber Orchestra's Christmas Concert which included soloist **Jonathan Darlington** (piano, 1980) and tenor **Philip Langridge** (1963); **Richard Hickox** conducted the London Symphony Orchestra on the 19, 20, 21 and 22nd; **Philip Simms** (1960) conducted the London Concert Orchestra on 23rd, with soloists including tenor **Bonaventura Bottone** (1972); **Howard Blake** (1960) conducted his *The Snowman* with the Wren Orchestra and the Cantamus Girls' Choir (trained by **Pamela Cook** (1956); **Bramwell Tovey** (1975) conducted the Royal Philharmonic Orchestra with the Band of the Grenadier Guards; trumpeter **John Wallace** (1972) was soloist with the City of London Sinfonia; **Bramwell Tovey** returned on 30th the conduct and introduce the London Concert Orchestra in a Daily Telegraph Family Concert with pianist **Philip Fowke** (1973) as soloist, and on 31 December and 1 & 2 January, **John Georgiadis** conducted the New Year Viennese Evenings with the London Symphony Orchestra, and a New Year's Day family concert. Phew!

### Going Dutch

**Dominy Clements left the RAM in 1987 and continued his studies in composition at the Royal Conservatory in The Hague, from where he has sent us his thoughts. Among other activities, Dominy runs his own successful orchestra, Sofa.**

*The hands shake an unconscious, reluctant greeting to another Dutch dawn. Sweat films the skin, the body is wracked by caffeine convulsions. The sight of a label on*

*an empty green bottle brings renewed cathartic cataclysm and then the inevitable recollection. 'Chrisjecshireugötternibeleugh, gotta play the goddam flute, aarghaAAD....! Ach, stop moaning. Just put your lips together and blow!'*

*Easy to say to oneself, rather more difficult to sustain into the third hour of playing salon music at one of a thousand receptions. Dutch buffet salads are, nine times out of ten, glutinous concoctions of the diced, desiccated, flavoured and yellow-coloured. It's a mayonnaise culture: the Dutch even heap the stuff over their chips, and salon circuit players must become accustomed in order to survive. It's no good being a vegetarian, either.*

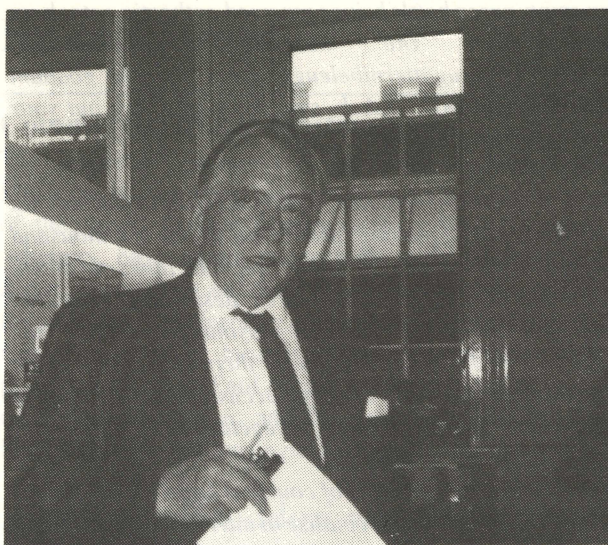
*Travelling with a band is of course a hopeless way to see a country, unless you specialise in interior decoration and 'Chairs through the Ages'. Bums haven't changed much since 1700, but suffer more in 1991. This is one of the best reasons for taking up a solo career: at least one can play standing up. To this end I have recently taken delivery of a bass flute; although it's an instrument for which virtually nothing of interest has been written, it might just be the point of least resistance to a Footprint in the Snow.*

*One of the many things I've learned here in the Hague (aside from how to work a telephone exchange, restore old harmoniums and ride a tandem) is that it's possible to do anything you really want (within all legal and practical limitations) provided one is good enough, and prepared to ask and offer. By this, I mean that rummaging around in yellow pages can get you a long way towards clearing a bank overdraft. For some reason, musicians are often fearful of doing this kind of thing, which is daft. Create your own market and be the best in it. If you become fed up, do something else.*

*Easy to say to oneself, rather more difficult to sustain into the late fifth hour with the hangover of hangovers. Our 'gig' winds up with a Dudley Moore version of 'Down The Field', heavy equipment is re-loaded with trembling extremities, the bits in between feeling like a wrung sponge. Holland is flat, but apparently not flat enough to allow a peaceful slumber on the back seat of a bus. Wedging myself antisocially between a pair of PA speakers and a cello case, I can pontificate in peace.*

*All the paraphernalia of the Post-Modern Renaissance musician are here in my flat, from which enslaving tendrils of guilt emanate 24 hours a day: the glowing red diodes of a cheap answering machine and its wayward sister the terrible telephone; festoons of tape and a festering mount of unfinished copying work; unfulfilled deadlines and unfilled forms in triplicate; unsent stacks of diverse demo-tapes and unpalatable prehistoric pizza lurking under latent laundry mountains ... Nonetheless, crazy, I can sit here and set 'Shall I compare thee to a summer's day?' whilst the snow falls wetly into the streets and canals outside. Or, with the aid of a pair of sticky wax earplugs, snore gently till night turns into lunchtime.*





## Christopher Regan

Many of you will know by now that Christopher Regan retired from the Academy in December. Christopher attended the Academy as a student from 1946 to 1950, studying bassoon with Richard Newton, piano with Harold Craxton, organ with C H Trevor and harmony with J A Sowerbutts. He joined the Academy as a Professor of Harmony in 1963 from his post as Director of Music at Liverpool College, which he held from 1957-62, having previously taught at Sedbergh School from 1951-6. Christopher was also organist at Lincoln's Inn Chapel from 1964-88.

Christopher became Senior Tutor in 1969, and was Director of Studies from 1973 to 1989. During the latter part of this period he was a major stabilising influence, holding the balance between past and future as the Academy drastically reappraised itself and prepared for a reinvigorated role in a rapidly changing world. His loyalty to the past and his imaginative enthusiasm for the future are remarkable.

In 1989 he achieved a lifelong ambition - to be given and to be able to use the title 'Dean', a term which he cherished in the clerical sense and which greatly fitted his sense of humour and authority.

Christopher's retirement brings to an end an era of over nearly 80 years of association with the RAM by members of his family - apart from a period of some three years during World War One there has always been someone from the family involved with the Academy on a daily basis since we moved into these premises. Christopher's father, Leslie, was a Professor of Harmony at the Academy, having also been a student here from 1916-18. His mother, Norah, was a student (1920-5), his aunt Erica Stephenson attended from 1912-15 - one of the first intake of students to the new building - and her daughter, Ruth East, who is still a very active freelance cellist, was a student from 1943-7.

Christopher's kindness, warm personality and his memory

for names, places, performances and anecdotes, have contributed enormously to the life and personality of the Academy. He could also be acerbic in his comments, but always constructively; he never (thank heaven) suffered fools gladly at any level of the Academy.

His delights in rediscovering many old acquaintances during our recent searches for former students, as well as his wealth of knowledge, have been especially appreciated of late. His knowledge of past history and events - who was doing what, where and when - is staggering, and will be missed by all of us who sought his memories on a day-to-day basis as he walked the corridors looking out for errant students and forgetful professors - the Academy's 'window-on-the-world'. He took enormous pride in showing the building to the constant stream of Academy visitors.

In recent years, he has also contributed much to the establishment of the RAM Guild, whose members are Fellows and honorands of the Academy. He will continue to be the Guild's Treasurer until the next AGM. His role in the RAM Club is well-known to everyone, but he has also given unswerving support, with his beloved wife Daphne, to the fledgling Friends of the RAM.

As one of the relatively few computer-literate members of the teaching or senior administrative staff, Christopher very much enjoyed his Psion Organiser, and exchanging tuning notes and programmes with Paul Patterson and Martin Lovett - other devotees of the machine. His enjoyment at looking up share price details on the computer, and knitting different programmes together, made his advice on aspects of this subject welcome in a wider Academy sense.

He retires to a very different world in Tewkesbury where his friends know that he will soon make his mark. He will also continue to help the Academy in its long quest to make contact with all former students and staff. In short, Christopher's retirement looks like being more a technicality than a reality - would you expect anything else?

**Sir David Lumsden**

## RAM Club news

The season commenced with the 102nd Annual General Meeting on 14 November 1990, at which the following were elected: The President - Kenneth Bowen; President-Elect - Alexander Kelly; Past President - Noel Cox. Lynn Hirst, Anne Marsden-Thomas and Paul Patterson were elected as members of the Committee.

Following the AGM, Peter Katin gave a most impressive and enjoyable pianoforte recital which was followed by a buffet supper at which members had the opportunity of meeting old friends and contemporaries. This set the

pattern for the social events throughout the season. We are grateful to Yvonne Minton, Bruce Brewer, David Syrus, Peter Katin and the RAM Manson Ensemble, all of whom gave their services, and we record our warmest thanks to these artists.

The President and Committee have accepted with regret the resignations of 20 members and noted with sadness the deaths of Elwyn Amherst and R H Clifford-Smith. We are both pleased and grateful that the RAM continues to support leaving students and the Club by providing their subscriptions for a period of up to five years after leaving. At the start of the season we welcomed 130 leavers who joined the Club. During the season 140 new members were elected. At this time last year, the Committee gave notice of its intention of relieving of membership those whose subscriptions had fallen into arrears by more than three years. This continues to be the Committee's policy, regretful as it may seem. Therefore, the total membership of the Club stands at 1630. A new Register of Members is currently being prepared and, following the imminent completion of the computerisation of the Club's affairs, this will be produced in the very near future.

One of the Club's principal *raison d'être* is to support the RAM and the work it does for the students. To this end, this season we have given substantial financial help to a new initiative which is currently being evolved: The Music Box. This aims to provide a source of general information, including mail-shot lists of music clubs, festivals, press-lists, agents and contacts with former students working within the profession. This source of information will be available at first to those who have just left the RAM and will remain so for the first few years of a student's professional life. A very warm response has been received by organisations throughout the country, and we trust that this is an eminently worthy use of the Club's resources. We warmly thank Janet Snowman who is organising The Music Box and congratulate her on the successes she has achieved on behalf of the RAM.

The final social event of the season took the form of 'A President's Evening'. Kenneth and Angela Bowen were kind and genial hosts of a Supper Party held in the garden of their home in Hampstead on a warm July evening, when the sun shone through the threatening clouds and when we enjoyed the splendid menu provided by Mrs Jean Langdon, to whom we send our thanks. The President-Elect and Committee have planned what is hoped will prove to be an interesting season of events. Throughout the coming season we shall be without the Duke's Hall during the period of refurbishment. Concerts will therefore be held in the Theatre and the supper parties afterwards in the Concert Room.

In conclusion, I should like to thank the President, Administrator, Treasurer and Assistant Treasurer, along with the members of the Committee, for their hard work throughout the year. In particular, I should like to thank Marjorie Thomas and John Davies who are retiring from the Committee. We look forward to welcoming Alexander

Kelly as our President for the new season, and offer our warmest good wishes for his year in office.

**Mark Wildman**  
Secretary

## An appreciation

**Dr Ronald Herbert Clifford-Smith**  
**MA(Oxon) FRAM HonRCM FRCO**

(Born Catford, London 14 May 1903; Died Bromley, Kent, 23 July 1991)

A Doctor of Music gown noticed in Ede and Ravenscroft's Chancery Lane shop window in 1918 was the spur to a career in music spanning 55 years, though this outcome seemed unlikely when Dr Clifford-Smith left Alleyn's School, Dulwich, at the age of 16, to work for a London insurance company. He had, however, graduated through the Blackheath Conservatoire of Music under Herbert Gisby and, in 1922, became a pupil of G D Cunningham. After the award of the ARCO 'Lafontaine' prize in 1923, he studied at the Academy until 1929 under Dr (later Sir) Stanley Marchant and Dr A J Greenish, also passing the FRCO examinations in 1924. He became sub-professor of harmony in 1926 and gained the degree of B Mus in 1929; his First Symphony and D Mus degree came in 1939.

Hopes of joining the staff of the Academy, eventually to become professor of harmony and counterpoint, were to be delayed nine years by the war, during which Dr Clifford-Smith ran an anti-gas school in Liverpool, and studied Greats and geography for a degree at Oxford.

Notable church appointments, where he built fine choral traditions, were at St Thomas's, Regent Street (1921-9), St Mungo's Cathedral, Glasgow (1930-36), St Margaret's, Lee (1936-40) and Christchurch, Brondesbury (1954-64).

After his retirement in 1976, 'Doc', as choristers affectionately knew him, continually explored new experiences such as learning the guitar, painting in gouache and writing to add to his two detective novels. He was the most interesting and erudite man I have ever met; a brilliant raconteur but, equally, a kindly and considerate listener whose restless mind probed for answers. He loved to acquire knowledge for himself but also tirelessly helped students and choristers having home or study problems, enthusing them with his own passion for Wagner, Bach, *Gerontius*, and the 'thread of gold'\* in his life - the Temple Church Choir. To generations of students and choristers, Dr Clifford-Smith will be remembered with great affection and gratitude.

**John Hawley**

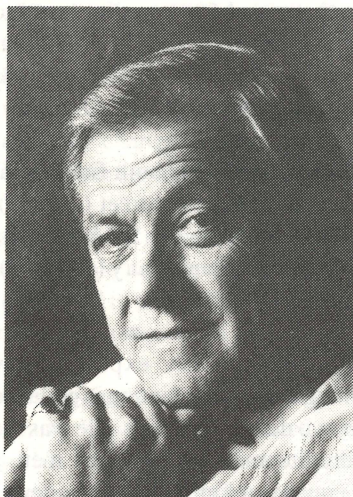
\* From his memoirs: *'My Mind To Me A Kingdom Is'*



## Bush Telegraph

The **Allegri String Quartet**, whose members include **David Roth** (violin, 1959) and Roger Tapping (professor of viola) gave three concerts, each with a newly commissioned quintet performed alongside, three of Mozart's greatest works. The series, called *Inspired by Mozart*, took place at the Purcell Room in November.

**Kenneth Alwyn** (1951) is the conductor of Argo's new recording of *Hiawatha*, with the Welsh National Opera Chorus and Orchestra and soloists Helen Field, Arthur Davies and Bryn Terfel. Kenneth, who has had some 30 years' association with the BBC Concert Orchestra, recently took the orchestra and the BBC Singers and RAF Central Band - some 180 people - on a 15-concert tour of America and Canada performing a Battle of Britain 50th Anniversary programme. For that tour he arranged the music and wrote a special march called *Fighter Command* (1940), played by the RAF Central Band at the recent Remembrance Sunday Service. Kenneth is also writing a work for orchestra, narrator and chorus on the subject of *Christopher Columbus*. During 1992 he will also conduct the BBC Concert Orchestra on its nationwide tour to mark the 40th anniversary of its foundation.



Kenneth Alwyn

**Irvine Arditti** (1974) performed the British premiere of a new work written for violin and orchestra by Iannis Xenakis (*Dox-Orkh*), with the BBC Symphony Orchestra. The piece was commissioned by the 1991 'Musica' Festival of Strasbourg, where the world premiere was given by Irvine and the Orchestra in early October.

**Andrew Batchelor** (1977), who is married to **Marie Meyler** (1978), is Director of Music, The Royal School, Dungannon, Northern Ireland.

**Adrian Bawtree** (1988) is organist and choirmaster at St Mary's Church, Portsea.

Cellist **Ruth Bingham** (1991) toured the UK with the Moscow La Classique Ballet in September and since then has been playing with the English National Ballet Orchestra.

Picture the scene. One thousand five hundred young children playing *Let Music Live* - performed by eleven youth orchestras (more than 1500 players) and a 450-strong choir. Scored for 71 trumpets, 42 bassoons and 60 percussion - and opening with what the composer describes as 800 shimmering strings and ending with all the players throwing their instruments in the air and shouting 'Music!' This amazing work and performance, with composer **Howard Blake** (1960) at the organ and conducted by **Simon Rattle** (1974), was commissioned by Music for Youth's Director, Larry Westland, for the final day (6th July) of the 1991 National Festival of Music for Youth - 'Keep Music Alive in Our Schools' Day. To quote the Times Educational Supplement "when the Royal Festival Hall reverberates with the sound of 2000 young voices, Howard Blake will not be alone in hoping that at least one of the politicians who have as yet (at the time of writing) made no firm commitment to attend the occasion, will be listening". The orchestra was led by **Nicola Loud**, BBC Young Musician of the Year 1990 and currently a student in the Junior Academy.

**Anthony Bowles** (1953), who conducted the original West End performances of Andrew Lloyd Webber's *Jesus Christ Superstar* and who is a director of the Actors' Centre, conducted the musical in a recent concert performance at the Barbican.

It was wonderful to hear from Professor **Lionel Bowman** from South Africa - a Fellow of the Academy. Professor Bowman retired from the University of Stellenbosch where he worked from 1958 until about eight years ago, but continues to teach and examine. In January he will be on the jury for the International Piano Competition in Pretoria, for which they have had 110 applicants for 40 places from all over the world now, he says, that the New South Africa has arrived!

**Elizabeth Bicker** (née **Bullock**, 1964)

writes that she met up with **Pauline de Ste Croix** (1965), who lives in Jersey and teaches singing there, and **Christopher Wiltshire** (1964), at the Annual Eisteddfod in Jersey, which is held at the grand and historic Opera House in the middle of St Helier. Apparently the music section alone ran for six days, with interesting classes like the Family Class and the Two-Piano Class. Elizabeth says it was a real treat!

**Iain Burnside** (1979) accompanied tenor Adrian Thompson in a performance of *Die Schöne Müllerin* and baritone Stephen Varcoe in Schubert's *Winterreise* as well as performing a third concert of Schubert's piano works at St John's Smith Square in October-November, sponsored by solicitors Wilde Sapte.

Violinist **Martin (Tony) Burrage** (1971) has been a member of the Royal Liverpool Philharmonic Orchestra for 20 years. He is very active in the RLPO's community education programme, and also with the Liverpool Youth Orchestra.

**Ivan Cane** (1950) retired from the Norfolk Peripatetic Service in 1988, having been former head of the Norfolk Instrumental Service, and is now teaching cello part-time and privately in Norwich.

**Andrew Canning** (1990) is organist and kantor in Fagersta, Sweden, and also a recitalist. He will begin studying for a doctorate at Uppsala University in 1992.

**Leonard Clarke** (1964) writes that he 'realised his limitations on the horn', so upon leaving the Academy he reverted to his childhood passion, percussion. He has played literally every style of drumming, but also claims fame appearing on the *Basil Brush Show* as a Mexican trumpeter! The BBC residual eight pence cheque is still framed in the smallest room in the house, thus probably distorting the BBC Accounts by 8p since 1976. He is currently at the Old Vic in Carmen Jones as drummer/percussionist/deputy conductor.

Pianist **Neil Cooney** (1991) won the 1991 Anna Instone Memorial Award presented by Capital Radio. Oboist **Jonathan Kelly** (1991) also received commendation and an award.

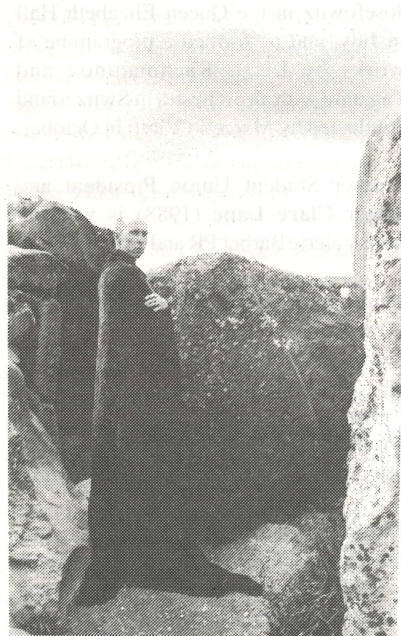
Former Warden **Noel Cox** (1939) and **Jean Cox** (née **Sleight**, 1939) celebrated their Golden Wedding in April 1991. Following a successful period in Hong Kong last year, examining for the Associated Board, they are shortly to return there for a holiday. Noel continues

to have a busy time adjudicating in Dublin, Ballymena and all over the UK. He is President of the Essex Music Association, and recently conducted a Mozart celebratory concert in May 1991 - with another concert lined up for May 1993. His flautist daughter **Anthea Taylor** (1968) recently visited Germany with the London Mozart Players, and **Rosemary** (1964) is teaching violin and viola at Marlborough College. Noel returns once again shortly to judge the Rose Bowl competition at the Blackpool Festival.

**Catherine Davis** (1989) writes from Australia where she is presently a full-time lecturer in Piano at the Newcastle University Conservatorium.

**Millicent Clarke** (1951) is head of music at Presdales School in Ware, Herts, having formerly been head of music at Leamington College for Girls.

**Andrew Claxton** (1971) is now living in Oxford and would love to hear from his contemporaries from the late '60s and '70s. Gaining an M Mus in Performance in 1986 (tuba), he left full-time teaching to diversify. In 1988 his hi-tech multimedia group Peacock Epoch toured on the regional contemporary music circuit and he has since concentrated on composing. He has recently written soundtracks for *The Fragile Earth*, *Dispatches* and *Secret History* series and is currently working with **Sandra Scott** (1986) who answered his advert for a singer in Melody Maker.



Andrew Claxton

**Peter Crook** (1977) is now director of music at Rugby School, musical director of the Rugby Philharmonic and director/administrator of Rugby Subscription Concerts. He has also freelanced as a singer and organist.

Apart from the first performance of Requies, in Stockholm, by the Danish pianist, Elisabeth Klein, 1991 has seen the commissioning of three pieces from **Brian Chapple** (1966) - *Tribute 11*, premiered by Richard Deering, *Infant Joy*, premiered by the New London Children's Choir under Ronald Corp and *Missa Brevis*, commissioned by St Paul's Cathedral for inaugural performance early in 1992.

**Christopher Davies** (1985) is a peripatetic brass teacher with the Borough of Waltham Forest and teaches horn at Ealing Junior Music School. He is a freelance horn player with orchestras such as the RPO Pops, London Mozart Players, BBC Concert Orchestra and many West End shows, and is currently playing in the band for *Joseph*.

Congratulations to **Rupert D'Cruze** (1988) who reached the final of the Tokyo International Conductors' Competition, run by the Min-on Music Association. Rupert was awarded the Nippon Conductors' Association prize, honourable mention and some prize money.

Tenor **Stephen Douse** (1985), baritone **David Ashman** (1987) and mezzo **Sidonie Winter** (1987) took part in a performance in St Bride's Church, Fleet Street, of Keith Burstein's *Heaven's Embroidered Cloth* (seven of the thirteen movements for chamber forces) with The Grosvenor Group, commissioned by the Marchioness Action Group in memory of those who died in the boat disaster on the Thames in 1989. The first full performance will be given in St Paul's Cathedral in March 1993. Sidonie has recently become a full-time member of the BBC Singers.

**Vicent Egea** (1991), who studied on the conducting course at the Academy, is now at the Manhattan School of Music and has been appointed assistant conductor to Mr D Gilbert, his new teacher. He has also been admitted as a private student of Kurt Masur.

**Antonia Francis** (1990) is currently understudying the role of Myrt (or Frasquita in the original *Carmen*) in the wonderful award-winning production of *Carmen Jones* at the Old Vic.

Soprano **Lesley Garrett** (1979) did a signing session for her new concept album (with Phantom of the Opera star Dave Willetts), of music to the show *Wuthering Heights* (composed by Bernard J Taylor), prior to the show's world premiere in 1992. Lesley's new recording, *Diva*, - *A Soprano at the Movies* - was issued recently on the Conifer label



Photo: John Stoddart

Lesley Garrett  
Cover photo of *Diva* (Conifer)

Two groups with RAM connections were among the five finalists selected from many ensembles and soloists throughout Europe, for the Early Music Network's 4th International Young Artists' Competition. Recorder player **Ashley Solomon** (1991) and lutenist/theorbo player **Liz Kenny** (1990) were runners-up to the winner, with the orchestra Florilegium. Two days later, Ashley won the prestigious Moeck and Society of Recorder Players national award which includes a recital in the Wigmore Hall. To top a happy few days off, Florilegium heard that they had been given funding from the Arts Council for development of their work in 1992-3. **The Georgian Company** (**Matthew Dixon**, baroque oboe, **Sarah Pendlebury**, soprano, **Janet Waterfield**, harpsichord and **Melanie Woodcock**, baroque cello), who all left in 1989, were also among the finalists.

**Doreen Graf** (née **Johnstone**, 1954) is living in Ontario, Canada, and teaching piano and voice. Doreen has been delighted to have been put in touch with old friends through these columns. She would be very grateful to receive any news of **Audrey Barratt**, with whom she



shared an apartment for some five years when a student at the RAM. Any ideas?

**Matthew Greenall** (1985) directed the Elysian Singers of London in a concert which included works by John Tavener (1965) and Arvo Part at the church of St Sepulchre, Holburn Viaduct, in November.

Tuba player **David Grosvenor** (1961), who left for the USA in 1973 and became the musical director and conductor of the Oregon Mozart Players, is currently doing a Doctor of Musical Arts at the University of Eugene, Oregon though now living in York (UK). He also directs the York Recorder Consort and the University of York Brass Society.

Violinist **Peter Hanson** (1979), former leader of the Hanson String Quartet, is now the leader of the English Concert.

Contact has recently been made with **Michael Harding** (1952), who studied piano and double bass and is currently the Chairman of Stoke and Newcastle Music. He was a former director of Joule's Brewery and a former Chairman of the North Staffordshire Tourist Authority.

**Christopher Headington** (1948) is currently a freelance pianist and composer, author, teacher, examiner and broadcaster. He has given many masterclasses both in the UK and abroad, and teaches for Oxford, Exeter and Bristol Universities. Christopher's Violin Concerto has just been recorded by Academy professor Xue-Wei (see p15).

**John Hendy** (1971) is co-principal trombone with the Welsh National Opera Orchestra.

**Martin Jacklin** (1976) is currently director of music and deputy head of the faculty of performing arts at the Kensington and Chelsea College. He is also a composer, and has written music for films, a chamber symphony and concertos for horn and violin etc, and has also acted as a music consultant for plagiarism cases.

**Gillian Tybjerg** (née **Hook**, 1975) is a peripatetic teacher for Dorset County Council - teaching approximately 60 young oboists each week.

**Pamela Chilvers** (née **Hughes**, 1973) says she spends much of her life juggling teaching, performing, bringing up children and looking after her patient husband. Her most recent concert

programme, entitled '*Images of America*' and performed at Reading Town Hall, takes music and literature and presents them partly as a general concert, but also as an information point for pupils (and keeps her studying and discovering composers and pieces that she never came across in her general repertoire at the RAM). She is at present exploring a 'Round the World' tour of piano music - though not actually travelling! She is also teaching advanced students up to Diploma level, having been assistant music director of Highdown School in Reading from 1974-8 and instrumental teacher of piano at Reading Blue Coat School from 1983-90. Pamela would like to hear news of **Graeme Wright**, **Judith Bingham** and **Adrian Wooliscroft**.

**Marios Ioannou** (1990) has recently completed his post-graduate studies at the University of Illinois at Urbana-Champaign, USA, where he obtained a M Mus degree in Piano Pedagogy. He is now teaching piano at the National Conservatory of Cyprus and lecturing at the Intercollege, Nicosia. He has just presented a programme with works by Mozart for the Cyprus Broadcasting Corporation.

**John James** (1975) writes from South Africa. Having been a freelance principal horn with the BBC orchestras, he became solo principal horn of the National Orchestra in South Africa and has conducted many professional shows there. He is also a composer/arranger for symphonic pops concerts and recorded music libraries in London and Canada.



Pamela Chilvers (Hughes)

**Nigel Jay** (1973) is a violinist with the BBC Philharmonic.

**Pamela Jones** (1975) visited the Academy in early November during her tour of the UK with the Jerusalem Symphony Orchestra. Pamela, who is head of percussion at the Rubin Academy in Jerusalem, also mentioned that through these columns she has been united with very old and dear friends, the parents of violinist **Géza Keyser** (1991), from her former days with the orchestra in Haifa.

**Minna Keal** (1929) writes with much happy news - the premiere of *Cantillation* for violin and orchestra on 5th December with the European Womens' Orchestra; on 11th December the piece was rehearsed and recorded for broadcast in 1992 by the BBC Symphony Orchestra conducted by Robert Ziegler, with **Nona Liddell** (1947) as soloist. The BBC Community Unit have filmed her for the past few weeks for BBC Two's 'Forty Minutes' series, due for broadcast in 1992 - including a lot of her music and also live recording made for the film by **Odaline de la Martinez** and Lontano of the 5th movement of her wind quintet. She has been invited to Bath University as a visiting lecturer in February when her String Quartet is being played by the Mistry Quartet.

Cellist **Paul Kellett** (1991) has been given an award by the Fulbright Commission to study at the University of Southern California with Lynn Harrell.

Pianist **Marcus Kung** (1989) gave a concert with the London Soloists' Chamber Orchestra conducted by David Josefowitz in the Queen Elizabeth Hall in July, and performed a programme of works by Liszt, Rachmaninov and Paganini with an orchestra in Switzerland conducted by Marcello Viotti in October.

Former Student Union President and singer **Clare Lane** (1988) is working with Valerie Barber PR and Management.

Mezzo-soprano **Mary Langfield** (1984) is working in opera houses in Cologne, Dresden, Freiburg, Dusseldorf, Leipzig etc. She has performed in concert tours with the ensemble *Rossa Classica* ensemble, and from 1986-9 was a junior principal at the Cologne Opera Studio.

**Daphne Lewis** (1964) divides her time between teaching and performing. She is a freelance accompanist to singers and instrumentalists and this year gave two concerts at the Purcell Room.

Harpist **Zi Lan Liao** (1991) has been engaged by the WOMAD Festival

(Festival of World of Music and Dance) to perform and give workshops in Chinese culture, music and dance in countries which include Canada, Japan and the Far East, from July-August 1992. Zi Lan will also be working from January to March in schools and colleges for Warwickshire County Council - teaching, performing and giving workshops.

Composer **Edward McGuire's** (1970) trombone concerto was premiered in August at the Festival of Aix en Provence by soloist **John Kenny** (1978) and the Glasgow Festival Strings, who commissioned the piece with the Scottish Arts Council.

**Neil Mantle** (1970) has recently conducted two concerts with the Royal Scottish Orchestra. The first was in Carlisle, where **Ian Hobson** (1972) performed Tchaikovsky Concerto No 2 and works by Ligeti and Weill. The second was in Ayr and included music by Dvorak, Haydn and Delius. Neil, who was awarded second prize in the Leeds Conductors' Competition in 1986, has also made several broadcasts with the BBC Scottish Symphony Orchestra.

Duo pianists **Richard Markham** (1973) and David Nettle took part in an October concert to celebrate the birthday of composer Malcolm Arnold, with the BBC Concert Orchestra at the Queen Elizabeth Hall.

Composer/conductor **Odaline de la Martinez** (1976) organised a series of concerts at the ICA during October with her group, Lontano, which will soon see the launch of their own record label. Lontano recently commissioned *The Road is Wider than Long* from composer and bassoonist, **Lindsay Cooper** (1970), who is also a regular saxophone player with the Mike Westbrook band.

Last July-August in Chichester, guitarist **Barry Mason** (1973) organised what was hailed as the most important guitar event held in Great Britain - the first classical guitar festival in this country. Among the performers and teachers were international award-winner **David Russell** (1974), who lives in Spain, and Academy professor John Mills. To round off the concert, Barry and his wife, mezzo-soprano **Glenda Simpson** (1973), gave a recital of songs and solos for baroque guitar. The festival will be repeated in August 1992 at West Dean College in Devon - please contact the College on 0243 63301 if interested. Barry and Glenda recently featured in Channel Four's *Maestro* series.

**Peter Marshall** (1981) is head of expressive arts at the Robert Smyth School in Harborough, Leicestershire.

**Janice Millington-Robertson** (1970) is music director of the Barbados Symphonium and President of the Barbados Association of Piano Teachers.

Clarinetist **Douglas Mitchell** (1990) is on trial with the Royal Liverpool Philharmonic Orchestra.

**The Nash Ensemble** (founder and director **Amelia Freedman**, 1964) gave a series of 20th century music concerts sponsored by IBM in September at the South Bank. Soloists included mezzo soprano **Jean Rigby** (1981), violinist **Marcia Crayford** (1971) and cellist **Christopher van Kampen** (1969). Soprano **Jill Gomez** (1963) performed Alban Berg's *Seven Early Songs* for soprano and ensemble.

Portuguese soprano **Ana Neves** (1991) sang the role of Violetta in Verdi's *La Traviata* for Welwyn Opera.

It was a delight to hear from **Arlene Di Cecco** (née **Osler**, 1955), who writes from the USA where she is director (with her husband, Luca) of the Garth Newel Music Center in Virginia - set up for the study and performance of chamber music. The Center, which has been described as Virginia's 'cultural jewel', runs a chamber music festival, holiday weekends and a scholarship programme.

**Neil Palmer** (1968) works as a freelance trumpeter, also teaching at Harrow School and for the London Boroughs of Ealing and Harrow.

**Clare Parfitt** (1982) has played with the first violins with the London Symphony Orchestra since 1988. Clare studied on a Belgian Government Scholarship at the Brussels Conservatoire from 1982-5, winning many awards. She then obtained a French Government scholarship to study in Paris from 1985-6.

**Kathleen Taylerson** (née **Pascoe**, 1953) has spent almost 40 years playing the clarinet and saxophone in everything from a Dixieland jazz band and a saxophone quartet to orchestral concerts, operas and musicals. She has now retired with her husband to York where he has formed a Wind Ensemble to play the 'harmonie musik' of the 18th century.

**Penelope Poole** (1984) has been appointed to the post of Principal (second violins) with the Bournemouth Symphony

Orchestra.

**Brenda Porrer** (1961) is Director of Music at Simon Langton Girls Grammar School - about 430 of the school's 850 pupils learn at least one instrument and the many groups include four choirs, a folk guitar class and two string quartets. A steady flow of pupils go to read music at university and polytechnic or to music colleges, and 43 pupils are presently members of Kent County's music groups.

**Diana Porteus** (1970) is a peripatetic clarinet teacher for Oxfordshire, and is active as a musician in the field of early dance research and reconstruction. She is also founder of the Oxford Historical Dance Society.

**Bery Randerson** (née **Apps**, 1946) worked for many years in the Gainsborough Film Studios as a secretary before joining the WRNS. She ran her own property business for many years in London before retiring to Spain.

**Clive Richardson** left the Academy around 1930, having studied violin, organ, piano, trumpet, trombone and conducting, as well as composition and orchestration. With his friend Tony Lowry he created a piano duo called 'Four Hands in Harmony', had over 1000 broadcasts and toured the music halls with great success as a stage act, topping the bill wherever they went. Clive retired from active musical activity on the death of Mr Lowry some years ago, but sometimes does orchestral compositions for music publishers' libraries whenever they have recording sessions.

**Josephine Rippon** (née **McKimmie**, 1964) is teaching both singing and piano in the Harrow area and is also a visiting teacher of singing and piano at Eagle House, the preparatory school for Wellington College (whose new director of music is **June Keyte** (née **Rowland-Matthews**, 1963). Josephine's elder son is to be a choral scholar at Kings College, Cambridge, from 1992, and her younger son has won a place to study violin at the Yehudi Menuhin School.

Congratulations to **Deborah Roberts** (née **Mawer**, 1984) on gaining a PhD on the Early Chamber Music of Darius Milhaud.

**Barry Rose** (1960), Master of the Music at St Albans Abbey since 1988, has received the recording industry's highest award, a platinum disc, to add to his three gold discs, for his best-selling *Christmas Carols from Guildford Cathedral*, made in 1966.



Director of Music at Bloxham School since 1973 is **Martin Roberts** (1962) who, after the RAM and the RSCM, attended Cambridge and then Oxford before teaching in London and in Bath. **Sarah** (née **Finch**, 1963) is one of Bloxham's visiting instrumental teachers and she and Martin married in 1966. Sarah teaches piano in two schools and violin in one of these, and whilst Martin finds running one music department enough, he plays viola in the Cherwell Orchestra and often engages RAM students as soloists for his large-scale choral performances. Another of Bloxham's visiting staff is the cellist **Tom Waddington** (1962), who is married to **Pauline Gimson** (1964), who is on the music staff of Uppingham School.

**John H Schooley** (1966) is professor of music at Fairmont State College in West Virginia, USA, and president of the music publishers, Heilman Music.

From *Arts Management Weekly* ...Three ladies, calling their programme Trio Grande (*Cavatina* is the name of the ensemble to watch!), cut the waffle about where they studied etc and concentrated instead on telling you about their preoccupations with career, marriage, divorce and general one-up-woman's-ship. Penny Mackay has sung principal roles with the Royal Opera, ENO, Opera North, Scottish Opera and opera companies throughout the world. **Hilary Fisher** (1977) hasn't. Hilary can play the piano and the accordion, ski and tap dance. Penny can't. **Kate Elmitt** (1955) can play the piano and tap dance better than Hilary. In her next life she would like a bigger bust and a super singing voice. The three can boast between them thirty letters after their names, a daughter, a dog, two cats, one-and-a-half men and a hamster.' (from the 'Spin Doctor' column)

**John Shea** (1987) has been working as a freelance accompanist and coach for the Royal Opera House, Covent Garden, Opera 80, Opera Northern Ireland, Dublin Grand Opera Society, Wexford Festival Opera, the European Opera Centre in Belgium, Musica nel Chiostro, Batignano and the Banff Music Theatre, Canada.

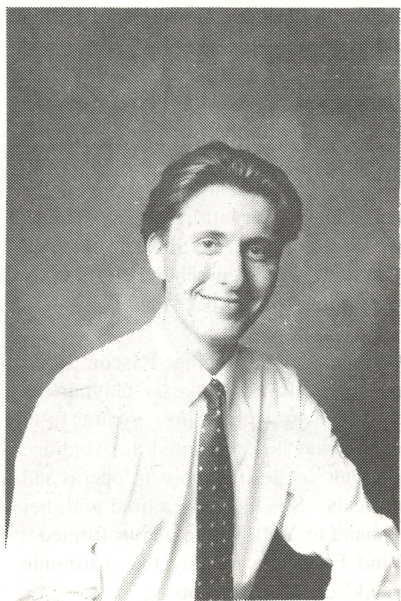
The publicity photograph for the **Kreutzer Quartet** (whose members include leader **Peter Sheppard**, 1989 and **Philip Sheppard**, cello), which appears on many music club brochures, was taken by a friend of Philip's who is a forensic photographer at a hospital - his previous photograph had been that of a corpse. The Quartet broadcast on Radio

Three in November and has another due in February. The Parnassus Ensemble, which is led by Peter Sheppard, and which was formed at the Academy, is about to tour Germany and also release a CD of music for sextets including works by Tchaikovsky, Schoenberg and Bridge; they will make two broadcasts whilst in Germany.

**Philip Simms** (1960) has conducted concerts at Kenwood (with an audience of 12,000), and at Festivals in Greenwich and Colmar (France). In August he returned to Vienna to conduct the Haydn Sinfonietta for the third time, and in October directed his second *Serenissima* Opera Cruise from Istanbul to Venice, giving performances of *Così fan tutte*. Between then and Christmas he conducted seven concerts - five of them at London's three major venues. Under his direction the Tallis Chamber Choir continues to work with many of the finest orchestras. Conducting engagements in 1992 include performances in Menton, France, with the ECO and other concerts in France and Germany as well as London and Birmingham. Philip remains organist and choirmaster at St Alfege Church, where Tallis worked and is buried.

**John Smith** (1971) is the tuba player with the English National Opera. He is married to singer/guitarist **Sandra Hambleton** (1970).

Violinist **Beth Spendlove** (1980) and pianist **Michael Dussek** (1980) gave a recital in the Purcell Room in October.



Paul Turner

Photo: Goddard Photographic, Swindon

Piano duo **Hans-Peter** and **Volker Stenzl** (1990) toured the Ivory Coast last year and will shortly embark on a tour of Venezuela. Fans of theirs will be happy to know that their next London concert will be in the New Year.

Contralto **Hilary Summers** (1990), who has been appointed Shinn Fellow at the RAM for this year, sang one of the Valkyries in the Scottish Opera production. She also took part in a performance of Henze's *Novae de Infinito Laudes* as part of the London Sinfonietta's birthday celebrations, and she is to sing her first role with the ENO in January - the part of a stable girl in a production of Humperdinck's *The Prince and the Goose Girl*.

**Jill Townsend** (née **Simmonds**, 1961) is head of the expressive arts faculty and head of music at Swakeleys School, London Borough of Hillingdon. She is a composer - her famous *Playstrings* series published by Chester, and she has also published various electronic works for hybrid systems. For the publisher Word UK she has also edited and composed new editions of modern hymn books. Another happy involvement is with Morris dancing - Jill belongs to the Pump House Clog Morris side, based in Watford, and she is currently training a side at her school. Jill's violinist daughter **Christine** also attended the RAM, and is married to pianist **Stephen Robbins**. Both left in 1986.

Violinist **Elizabeth Treanor** (1978) has given two recent concerts in St Martin in the Fields, has broadcast on BBC Radio Three from Malvern and gave a fine recital to much acclaim at Holkham Hall.

Pianist **Paul Turner** (1983) is attracting consistently enthusiastic reviews in the press. Paul is increasingly in demand abroad, with regular work in Holland and recent trips to Stuttgart and Paris. He has just returned from a tour which included Vienna and Budapest, and concerts in Paris (at the Chatelet) and Amsterdam are due to follow. Work in the new year includes concerts with flautist **Jennifer Stinton** (1985) and cellist and former Academy professor Alexander Baillie.

**Jonathan Venner** (1976), former head of music at Emerson Park School in Havering, and director of music at Romford Parish church, Essex, is now head of music at Havering Sixth Form College.

From the Viola department (and professor **John White**) comes news of the following

recent successes - **William Hawkes** (1990) is now principal viola for Scottish Opera and the Scottish Ensemble, **Nikos Zarb** (1990) is with the BBC Symphony Orchestra, **Sarah Heartfield** (1991) with Opera North, **Jane Rogers** (1991) is working with all the major early music groups and **Peter Sulski** (1990) is on trial with the London Symphony Orchestra. Student **Esther Geldard** was awarded the third prize - the Lillian Tertis Award - in the Lionel Tertis International Viola Competition at the end of August 1991 (no first prize was awarded), and a special prize - the John & Arthur Beare Prize - was awarded to **Rachel Bolt** (1986), co-principal viola with the Academy of St Martin in the Fields.

Virtuoso trumpeter **John Wallace** (1972) and the Wallace Collection performed an exciting programme entitled 'Brass Encounters of the Italian Kind' which included, amongst other pieces, music by Gabrieli and Berio's *Sequenza V* for solo trombone and *Sequenza X for Solo Trumpet and Piano Resonance* - both performed with great theatricality. In May 1991, in Dresden, John Wallace was presented with the Mercedes Benz Europa Prize in recognition of outstanding talent and achievement.

Captain **Ted Whealing** (1974), who recently retired as Director of the Royal Marines Band in Portsmouth and Director of Music on the Royal Yacht *Britannia*, has been appointed Director of Music to the Royal British Legion, also directing their central band and making recordings with it. Ted is also teaching violin, clarinet, saxophone and the wind band in the Hampshire area and working on a book about military music history. His new recording *Comrades in Arms* is dedicated to the Royal British Legion and the American Legion and contains popular marches in addition to nostalgic tunes such as *Alexander's Ragtime Band* and Glenn Miller favourites. It is produced by Music Masters Records.

Pianist **Emily White** (1988) is studying for a doctorate in performance at the Manhattan School of Music, and is a member of the Juilliard School Evening Division faculty and a Coaching Fellow of the Juilliard Opera Center. Emily performed on a 'Gala of Stars' programme last February, and received rave notices for her recital on the Shelter Island Friends of Music series in New York. In March she performed the Schumann Concerto in Englewood, New Jersey, with the Bergen Philharmonic Orchestra, as winner of their concerto competition the previous spring.

**Bram Wiggins** (1947) has recently been awarded the second prize in the 12th International Competition for an original composition for band, sponsored by the Cassa di Risparmio di Perugia. He provided the test piece for the 1991 Youth Section of the National Brass Band Championships, and has recently published a number of educational materials for brass instruments.

**Fiona Wild** (née **Barnet**, 1972) married Barry Wild in July, and writes that she has given up teaching at St Mary's, Calne, and is now teaching part-time at Cheltenham Ladies' College and at home, and taking part in various local concerts.

**James Wood** (1976), founder and conductor of the New London Chamber Choir, conducted the choir's 10th anniversary programme at St James Piccadilly, with soloist, organist **Christopher Bowers-Broadbent** (1966). The programme also included a piece composed by James Wood.

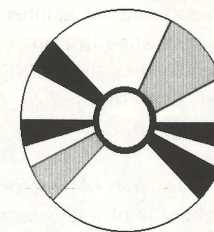
**Jacqueline Wylie** (née **Bolton**, 1960) completed a BA in French at the University of Kent in 1989 - and says she is happy now teaching French for a change, having taught music locally for twenty years.

Soprano **Nancy Yuen** (1988), who understudied the title role in a production of *Madame Butterfly* with the Los Angeles Opera, sang the dress rehearsal of the production with the tenor Plácido Domingo in the role of Pinkerton.



Jonathan Venner

## Recording Circles



Sonatas 1, 2 & 3 for viola da gamba and cembalo by J S Bach and a sonata Op 2 for viola and harpsichord by William Flackton are performed on a new recording by **Sir David Lumsden** (harpsichord) and Emanuel Vardi (viola) KCLCD 2026.

Haydn String Quartets Op33 Nos 1 to 3 (Vol 1) and Op 33 Nos 4 to 6 (Vol 2) have been released by the Bingham String Quartet (including **Stephen Bingham** (leader, 1985), **Mark Messenger** (violin, 1985), **Brenda Stewart** (viola, 1984). KCLCD 2014 & KCLCD 2015

Newly recorded compositions by **Brian Ferneyhough** (1967) include his Fourth String Quartet for string quartet and soprano, to be released by Disques Montaigne in the **Arditti String Quartet** Edition (whose members include **Irvine Arditti** (leader, 1974), **Levine Andrade** (violin, 1975), cellist **Rohan de Saram**, 1958). Other works include Sonatas for String Quartet; Second String Quartet; Adagissimo (string quartet); Third String Quartet - Disques Montaigne 789002.

From Hyperion comes **Jeremy Barlow's** (1963) arrangement of John Gay's *Thee Beggar's Opera*, the first complete recording presented in accordance with performance styles of the period by The Broadside Band conducted by Jeremy Barlow. The case includes **Ian Caddy** (1970) as The Player and Academy professor **Richard Jackson** as Locket.

From Collins Classics come the **Albani String Quartet's** (leader **Howard Davis** 1963), cellist **David Smith**, 1965)) recording of the Haydn String Quartets Op 76 Nos 1-6 (70022-7, 2 CDs)) and The Flute Concerto Collection by **Jennifer Stinton** (1985) (Nielsen, Honegger, Ibert, Poulenc, Rodrigo, Mozart) (70052-9, 2 CDs). **Joanna MacGregor** is recording for future release a disc of Scarlatti Sonatas

Academy professor **Piers Lane** plays piano concertos by Moszkowski and Paderewski, his first solo recording, with the BBC Scottish Orchestra under Jerzy



Maksymiuk. CDA66452 (Hyperion)

**James Wood** (1976) and Oleg Shepel conduct the New London Chamber Choir and the Voronezh State Institute of Arts Chamber Choir from the USSR in a recording of Stravinsky *Les Noces* (Hyperion CD66410)

*Images and Impressions - Music for Flute and Harp* is the title of a new recording from Nimbus (NI5247) with harpist **Elinor Bennett** (1953) and flautist Judith Hall - highly recommended by the reviewer in *CD Review* who writes of Elinor Bennett's masterly reading of Tournier's scintillating *Vers la source dans le bois* and Jolivet's *Divertissement 'Alla Rustica'*.

**Raphael Wallfisch** (1973) with the London Philharmonic under Bryden Thomson have recorded Walton's *Cello Concerto; Partita; Improvisations on an Impromptu and Passacaglia for solo cello* as part of Chandos's Walton project CHAN 8959. Raphael Wallfisch also performs on a recording of works by Respighi, including the Adagio con variazioni, with the Bournemouth Sinfonietta conducted by Tamas Vasary CHAN 8913. He has also recorded Walton's *Paris - A Song of a Great City* Cello Concerto and the Concerto for Violin and Cello (with Tasmin Little, violin) with the Royal Liverpool Philharmonic Orchestra under Sir Charles Mackerras CD EMX 2185.

**Nicholas Daniel's** (1983) new recording 'Oboe Alone... (*Hautbois Seul*)' includes works by Tomasi, Berio, Holliger, **Paul Reade** (1965) and **Lennox Berkeley** (LC 42801) and the **Arditti String Quartet** (CD 789006) perform quartets by Pablo, Ramos, Marco, Halffter and Fornes in *Cinq Auteurs Espagnols*, available through Scott Butler, tel 081 293 5258.

The Royal Philharmonic Orchestra is conducted by **Adrian Leaper** (1973) in two recordings - *Orchestral Spectacular*, including *Espana, Bolero, Polovstian Dances* etc (Naxos 8.550501 and *Tchaikovsky Festival*, including *Romeo and Juliet* and *March Slave* (Naxos 8.550500)

A new recording of Beethoven's Symphony No 9 with the Royal Liverpool Philharmonic Orchestra and Choir under Sir Charles Mackerras includes tenor **Peter Bronder** (1984). On Laser, CD EMX 2186.

Horn player **Claire Briggs** (1987), formerly principal with the RLPO and now with the CBSO, makes her exciting recording debut with Classics for Pleasure playing the Mozart Horn Concertos 1-4 with the RLPO conducted by Stephen Kovacevich.

A re-release of *Highlights from Swan Lake, The Sleeping Beauty and The Nutcracker* by Tchaikovsky with the Philharmonia conducted by **John Lanchbery** (1948) (EMI CDD 7641092)

EMI's recording of Janacek's *The Cunning Little Vixen* (the Royal Opera House's 1990 production) has just been released, conducted by **Simon Rattle** (CD S75421 2), as well as Rattle's recording of Gershwin's *Porgy and Bess* - the wonderful Glyndebourne production. CDC 7543252.

Mezzo-soprano **Jean Rigby** is one of the soloists in a new recording of Magnificat (Bach) and Gloria (Vivaldi), with the Academy of St Martin in the Fields conducted by Sir Neville Marriner - CDC 7542832 (EMI)

Also from EMI comes *Carol Symphony* (Hely-Hutchinson) and *Fantasia on Christmas Carols* (Vaughan Williams), with the Pro Arte Orchestra and Choir of Guildford Cathedral conducted by **Barry Rose** (1960) (CDM 7641312).

**Richard Rodney Bennett's** (1956) *Concerto for Alto Saxophone and Strings* is performed by virtuoso John Harle with the Academy of St Martin in the Fields conducted by Sir Neville Marriner CDC 7643012 (EMI)

Composer **John Tavener's** (1965) *The Repentant Thief* is released on Collins with Michael Tilson Thomas conducting the London Symphony Orchestra (CD20052).

*Prospero's Books* - music written by **Michael Nyman** (1965) for the film of the same name and with the voice of Ute Lemper is released on Decca 4252242.

**Graham Johnson** (1973) accompanies tenor Anthony Rolfe Johnson in an interesting collection, called *Songs to Shakespeare*, spanning music written over the last two hundred years. (Hyperion CDA66480)

A recording of Victorian Concert Overtures with the English Northern Philharmonia conducted by David Lloyd Jones contains **Macfarren's Chevy Chase, Sullivan's Macbeth, Corder's Prospero** and **Mackenzie's**

*Britannia - A Nautical Overture*. All music with Academy connections (Hyperion CDA66515).

**Felicity Lott's** (1973) recording of Mozart's *Exsultate Jubilate* and seven arias, with the London Mozart Players conducted by Jane Glover, which won a MRA award, is released on ASVCD (DCA 683). She also appears with **David Wilson-Johnson** (1976) and the LSO conducted by **Richard Hickox** (1967) in a new recording of Brahms' *Ein Deutsches Requiem* (Chandos CHAN8942).

1991 is Bliss's centenary year, and this new recording by **Philip Fowke** (1973) called *Piano Works* has had much critical acclaim. CHAN8979.

## Masters of the House

The Roll-call of visiting artists to the RAM between November 1991 and April 1992 includes: Barry Douglas, Sheila Armstrong, José Feghali, Simon Preston, Robert Tear, Julian Bream, Lynn Harrell, Steven Isserlis, Charles Dagnino (Metz Conservatorium), John Williams, Robert Sherlaw Johnson, Ida Haendel, Kathryn Sturrock, Jeremy Menuhin, Andrew Parrott, Simon Rattle, Elizabeth Wallfisch, Raphael Wallfisch, Kenneth Gilbert, Sir Colin Davis, Empire Brass, André Orlowitz, Klaus Huber, Stepan Rák, Fou Ts'ong, Gerard Poulet (Paris Conservatoire), Thomas Indermüle (Karlsruhe Hochschule), Donald McInnes (University of Southern California), Lynn Harrell, Emanuel Borok (Dallas Symphony Orchestra) and Sharon Isbin (Juilliard School).



Former professor of clarinet, John Davies, with Karl Leister, during the latter's recent Masterclasses

Photo: Rita Castle

## Ashover Festival - 10 years on

### Caroline Harrison writes...

The Ashover Festival? What's that? Where's Ashover? I am sure many of you will ask yourselves these questions. This year the Festival has its tenth birthday and every year the concerts given by present Academy students would make anybody proud to be associated with it. The Festival even provided the RAM's first non-examinational prize for double bass.

The Ashover Festival began in 1982 when the student union president Susan Michael and her friend Deborah Salt were approached by Lady Rosemary Blakesley about the possibility of bringing students from the RAM to give a couple of concerts in Ashover and to start a local Festival. In September of that year, a coach-load of students arrived wide-eyed and expectant in this rural village in Derbyshire, to find themselves taken into the homes of local people, treated like royalty. In return, they gave two concerts. The orchestra was conducted by Matthew Bale and led by Lorna Osbon.

Nobody could quite believe the rapport that immediately built up between the locals and the students. Plans were soon put into action for the following year. The next union president approached, a different student conductor was found and year-after-year coach-loads of students would arrive. Friendships between the local people and the students often resulted in 'weekends in Ashover' in-between festivals.

To mark the tenth anniversary, we not only had an orchestra of present students but invited another orchestra made up of students from the previous ten Festivals. Old orchestra lists were dug out and, after a few telephone calls the grapevine began to work and lots of past players agreed to take part.

Two hundred and fifty phone calls later I had a very good orchestra together - there were the last-minute hassles of course, like no cello section the week before, but six hours on the telephone paid off and on the 19th September 1991 the Ashover Festival 'oldies' orchestra arrived in Ashover and gave a magnificent concert, conducted by Julian Bigg and led by Miranda Dale. Nigel Shore even flew in from Berlin for the day to give a wonderful rendering of Mozart's oboe concerto before returning to begin his full-time post as cor anglais in the Berlin Philharmonic Orchestra.

**Caroline Harrison** (1987) is co-principal viola. BBC Symphony Orchestra



Cellist Martin Storey, trumpeter Nick Baker, who organised this year's orchestra, and violinist Andrew Storey leaving for Ashover early one morning, 1991



Photo: Rita Castle

The **RAM Chamber Choir** with conductor Geoffrey Mitchell, visited the Imperial War Museum in late November where they sang a performance of Benjamin Britten's *Ballad of Little Musgrave and Lady Barnard* during an event to mark the presentation to the Museum of the manuscript of this piece, which was commissioned by Lieutenant Richard Wood, an Eichstatt PoW, and performed in the prison camp in 1944.

## Bang on a drum or a xylophone etc...(with apologies to BBC Children's Television c.1970s)

A huge thank you to all of those who responded to our call to try and trace some of the 'missing' horn players for whom we had no current contact address. Around 20 were located, including Michael Ogonovsky from the Royal Liverpool Philharmonic Orchestra, Lenny Clarke, who is currently percussionist and deputy conductor for 'Carmen Jones' at the Old Vic, John James from South Africa, Richard Barnett, Terence Johns, Martyn Ford, David Joules and Martin Shillito.

We would like now to try and find any 'missing' percussionists and timpanists - any ideas? Once again, below is a list of names of those we would like to know about, whether still in the music profession or not. Postcards sent to Janet Snowman would be greatly appreciated.

Timothy Gordon Ashburner (1985), Iain Bruce Carnegie (1986), Raymond Cooper (1968), Marek Czekanski (1973), Jack Spicer Davenport (1945), Yoram David (1971), Celia Joy Dudley (1970), David Kenneth Fraser (1980), Caroline Mary Gillett (1971), Derek Gleeson (1983), Jacqueline Gwendoline Gush (1960), Roger Harrison (1977), Giles Timothy Harrison (1991), Ian Robert Hughes (1979), Robert James Lutton (1973), Tristan Maillot (1985), Leon John Ogden (1980), Michael William Osborne (1986), Ralph Samuel John Sharp (1961), Donald Vincent Thomas (1950), Sarah Thomas (1980), Flemming Vistisen (1982) and Caroline Warren (1974).

We were delighted with the last result, and so were many of the newly contacted names.



## RAMblings

**John White** (1963) gave a series of viola masterclasses at the Cork School of Music in Eire in December.

Two new works by GRSM course tutor **Timothy Bowers** had their first performances over the past few weeks - *Winter Journey* for guitar duo, written for and played by **Richard Hand** (1984) and **Tom Dupre** (1982) for performance in October in Java, and *Summer Music* commissioned by the guitar quartet Tetra - **Stephen Goss** (1987), **Richard Storry** (1989), **Graham Roberts** (1990), all ex-RAM, and Peter Howe (ex-RCM).

The Jazz Academy - the Royal Academy of Music in association with Regent's College London - conducted the Grand Piano Event Plus, directed by Mike Garrick, over the period 27-29 December. It offered an intensive study in jazz piano aimed at players who feel they are stuck in one style and wish to broaden out, teachers who realise the system may have short-changed them when it came to jazz skills and those who just love jazz. Tutors included Django Bates, Charles Brereton, **Michael Garrick**, Julian Joseph and Jason Rebello - please do get in touch with Mike should you be interested in the next course - 071 487 7501 in office hours, and 0908 648945 (after hours).

Student composer **Alwynne Pritchard** conducted a concert with the Discourse Ensemble at the Blackheath Concert Hall - programme called the *Book of Good Love* containing a piano piece composed by herself.

**Ivor Setterfield** has just been awarded the Philharmonia's conducting scholarship for 1991-2. Ivor recently sang the role of the Don in *Don Giovanni* with British Youth Opera at Sadler's Wells Theatre, and also that of Benoit in *La Boheme*.

**The Gould Trio** (leader **Lucy Gould**, cellist **Martin Storey** and pianist **Gretel Dowdeswell**), joint winners (with a Leningrad quartet) of the first Melbourne International Chamber Music Competition, are touring many Scottish venues as winners of the John Tunnell Trust award, which was set up in memory of John Tunnell, who left the RAM in 1957, and was until his recent death the leader of the Scottish Chamber Orchestra and a member of the Tunnell Trio. In

December, the Gould Trio performed Beethoven's *Triple Concerto* at St James's Piccadilly with the Insurance Orchestra conducted by **Philip White** (1979).

Student soprano **Rachel Mills**, who sang Fiordiligi with the Suffolk Chamber Opera over the summer, has been invited back for more performances planned for next July. She has also been busy with performances of *Carmina Burana*.

**Nicholas Danby** and **Patrick Russill** took a group of students from the Organ Department and Church Music Course to Kloster Neresheim in South Germany in August for a study week. They performed in the closing concert - Nicholas Danby on organ and Paddy Russill conducting the RAM choir - to over 1000 people. Nicholas Danby gave concerts and masterclasses at an organ festival in Puebla, Mexico in November, and concerts in October and November in Basle, Stuttgart and Hanover. He will also tour in Finland in July 1992.

Deputy Warden **Jasper Thorogood** was on the move again - this time in October to Korea and Taiwan, November to Tokyo and Helsinki, with planned visits to Berlin and Frankfurt in April - all as part of the Academy's strategy of recruiting top students from around the world.

The RAM's Director of Commercial Music, **Nick Ingman**, was awarded the Peter Knight Award for 1991, sponsored jointly by the Musicians' Union and Yorkshire Television, with a presentation in London by composer Robert Farnon; for the Arranger of the Year Prize. Nick has also been scoring and conducting the full-length animation feature *'Freddie as F.R.O.7'*, due to release next year.

Norwegian student mezzo **Marianne Andersen** sang in a recent broadcast of *Songs of Praise* from St Martin in the Fields Church.

**David Titterington** has been appointed Artistic Director of the European Organ Festival, to be held in Bolton in October 1992, supported by the EEC and HMG to celebrate the EC Presidency and European culture - there will be an organ competition (competitors will be invited from the twelve member states) and a comprehensive educational programme.

**Matthew Morley** (organist) and **Andrew Gant** (Director of Music at St Bride's Church Fleet Street), took part in a service of thanksgiving and celebration for the life of *Daily Express* journalist Jean Rook,

who died in October.

**Kevin Price**, a postgraduate Associated Board Scholar from New Zealand who became a student at the RAM following two years of study at the RCM, has just been appointed principal trombone in the Royal Liverpool Philharmonic Orchestra - out of a short-list of 50 players.

Counter-tenor **Paul Esswood** will be performing at the Handel Festival in Karlsruhe a recital of early Italian song and the *Liederkreis* Op39 of Schumann. He will also perform there in the oratorio *Samson* by Handel, and give masterclasses for counter-tenors in the Handel Akademie. In April and May 1992 he is planning a tour of the USA to include recitals in English Lute Songs and Folk songs, a recording of which has recently been released on the Harmonia Mundi (France) label.

Professor of horn **Michael Thompson** (1972) writes that activities in 1991 included a five-week tour of Australia playing concertos with the ABC orchestras in the state capitals and giving recitals and masterclasses in all the major conservatoires throughout July-August. Michael gave the world premiere of Anthony Power's concerto with the Royal Liverpool Philharmonic Orchestra under Libor Pesek in October, and recorded works for solo horn by both **Harrison Birtwistle** (1958) and Peter Maxwell Davies. Plans for 1992 include concerto appearances at the Royal Festival Hall in London and also in Paris, Boston, New York and Mexico, with a BBC television masterclass and release of a recital record with pianist **Philip Fowke** (1973), for EMI.

**Howard Davis** (1963), professor of violin, gives more news of record releases for the **Albarni Quartet**, their first recording of the complete Mozart quartets for Pickwick; Dvorak - the *Hausmusik*, with **Virginia Black** (1966) playing the harmonium (!), for release on CRD; Schubert's *Trout* Quintet (joined by Seta Tanyel) and *Death and the Maiden*, for Collins; and the six Haydn quartets Op 76 (2 CDs), again for Collins. Virginia's boxed 2-CD set of Bach's *Goldberg Variations* are also due for release on Collins Classics.

A hearty welcome to new members of staff - the Academy would like to welcome **Andras Schiff** as the new International Chair of Piano Studies; **Zakhar Bron** - violin; **Dr Dorothy de Val** and **Jeremy Summerly** - academic studies; **William Houghton** - trumpet; **Nicholas Rodwell**

- clarinet; **David Smith** - cello; **Richard Shaw** - keyboard skills; the **Albarni Quartet** - chamber music coaching in association with members of the **Amadeus Quartet**; **Ruth Waterman**, **Nicholas Anderson**, **Michael Freyhan** and **Bryce Morrison** - performance classes. **David Pettit** joins as Performers' Course Tutor, and **Euripides Georganopoulos** as electronics manager. **Leyla Gunes** is helping the orchestral manager, Marion McGrath, and also assisting in the library, and **Karen Ingram**, who is on the Junior Academy staff, is also helping Rita Castle in the Heads of Studies office.

With great sadness the Academy noted the death of Sir Andrzej Panufnik HonRAM at the end of October. His daughter, **Roxanna**, who left in 1989, composed a special piece of music which was performed at the funeral by Academy students.

Trumpet student **Gareth Small** was presented with the Goronwy Evans Award for the Outstanding Brass Player in the National Youth Orchestra of Wales in Summer 1991. He greatly impressed the orchestra's conductor, Elgar Howarth, and will play the Trumpet Concerto by Michael Blake Watkins on the 1992 orchestra course.

Over the past few months **Peter Holtslag** has been making some more recordings for the Hyperion label, including the Brandenburg Concertos by J S Bach with Roy Goodman et al. Peter's latest CD release of Telemann recorder concertos (also on Hyperion) has already been highly praised by the international press and has an Edison award nomination as well. Recent performances over the autumn have taken him to the Far East, performing in Macau and teaching at Hong Kong University. **Ashley Solomon**, a pupil of Peter's, who left last summer, has just won the Moeck UK Recorder Competition (see elsewhere).

**Alexander Kelly** (1953) gave recent Piano Master Classes at the University of Georgia (Athens, Georgia) and the University of Idaho (Moscow, Idaho). He also gave a recital at Idaho.



Photo: Hany Chlala

*The Albarni String Quartet  
Howard Davis (leader), Peter Pople (violin)  
Roger Best (viola) and David Smith (cello)*

### Births

DAVAN WETTON: to Alison (née Moncrieff Kelly, 1983) and Hilary Davan Wetton, a son, Alexander, on 9th July 1991. First grand-child to Alexander and Margaret Kelly

Violin professor **Xue-Wei** has a new recording issued on ASV, with violin concertos Op 8 by Richard Strauss and **Christopher Headington's** (1948) violin concerto, which was originally written in 1959 and dedicated to Academy professor, **Ralph Holmes** (1954), who died in 1984. The reviewer in *Gramophone* in December said of the performance '...there is little else that one could desire in Xue-Wei's magical playing; this alone should attract a wide audience to this excellent modern concerto ... here then, is a charismatic and innovative coupling, played with panache and deep musical integrity, by one of the outstanding violinists of our time.' (ASV ZCDCA 780)



Photo: Tim Jenkins, ASV

*Xue-Wei*

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### A splendid review in the *Strad*

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#### **Masterpieces of Italian Violin Making 1620-1850**

David Rattray, Royal Academy of Music, 1991

Extracted from a review in *The Strad*, November 1991

With the publication of **Masterpieces of Italian Violin Making 1620-1850**, David Rattray has achieved something extraordinary. He has produced an informative, inexpensive catalogue of a normally 'invisible' permanent collection. The Royal Academy of Music's magnificent collection of instruments is one of Britain's major treasures, but is not on show to the general public. Indeed, even David Rattray, violin maker and official keeper of the instruments, has never seen more than one or two together at any one time. The simple reason for this is that the collection is normally out on loan to selected players ... The entire collection consists of over 250 instruments, 26 of which are illustrated in this catalogue. It must have been a mammoth project to organise the assembly and photography of these very busy instruments ... The instruments were photographed by Sotheby's photographic department and the prints are definitely up-market - almost certainly the result of David Rattray's constant pressure on the book's printer. Again, considering the budget price of this work, I can only say hats off to both of them.

*Roger Hargrave*

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How beautiful are the feet?  
*Student Union President Aled Jones  
(and fractured foot) and Academy  
Treasurer Jim Mirabal (also in  
plaster)*

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